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Fraulein Marie Krebs.
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3

IMPROMPTUS

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Piano Forte

— VON —

Armin Scholte.

No. 1. Romanze No. 2. Humoreske

No. 3. Das Bächlein.

Complete

SAINT LOUIS

Kunkel Brothers.

DAS BACHLEIN.

by Armin Schotte.

Andantino.

Ossia.

The musical score is written for piano and treble clef. It is in 2/4 time and consists of three systems of staves. The first system includes a treble staff with a melodic line and a piano staff with a bass line. The second system continues the melody and bass line. The third system concludes the piece. Pedal markings (Ped.) and asterisks (*) are used throughout the score.

Entered acc. to Act of Congress in the year 1921 by Kunkel Bros. in the Office of the Librarian of Congress at Washington D. C.



First system of musical notation, featuring a treble and bass staff. The treble staff contains a continuous eighth-note melody. The bass staff features a complex accompaniment with sixteenth-note patterns and rests. Pedal markings ("Ped.") and asterisks (*) are present below the bass staff.



Second system of musical notation, continuing the piece. The treble staff continues the eighth-note melody. The bass staff features a complex accompaniment with sixteenth-note patterns and rests.



Third system of musical notation, concluding the piece. The treble staff continues the eighth-note melody. The bass staff features a complex accompaniment with sixteenth-note patterns and rests. Pedal markings ("Ped.") and asterisks (*) are present below the bass staff.



The first system of musical notation consists of three staves. The top staff is a single treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It contains a continuous eighth-note melody. The middle and bottom staves are grouped by a brace on the left, indicating a grand staff. The middle staff is a treble clef, and the bottom staff is a bass clef. Both contain eighth-note accompaniment. The system concludes with a 'Ped.' (pedal) instruction and a decorative asterisk symbol.



The second system of musical notation also consists of three staves. The top staff continues the eighth-note melody. The middle and bottom staves continue the eighth-note accompaniment. This system includes a 'p' (piano) dynamic marking at the beginning of the middle staff. It concludes with 'Ped.' instructions and decorative asterisk symbols.



The third system of musical notation consists of three staves, continuing the eighth-note melody and accompaniment from the previous systems. The system concludes with a double bar line and a key signature change to one sharp (F#).

Piu Allegro

First system of musical notation. Treble and bass staves. Treble staff begins with a *mf* dynamic. The system concludes with a *dim₂* marking.

Second system of musical notation. Treble staff features a triplet of eighth notes marked with '2 3 4'. The system concludes with a *dim₂* marking.

Risoluto.

Third system of musical notation, marked *Risoluto.* Treble staff includes first and second endings labeled '1.mo.' and '2.do.'. The system concludes with a *f* dynamic.

Fourth system of musical notation. Treble staff begins with a *ff* dynamic. The system concludes with a *ff* dynamic.

Fifth system of musical notation. Treble staff includes a *f* dynamic. The system concludes with a *dim₁* and *rit.* marking.

Ossia.

17

The musical score is arranged in four systems, each containing three staves. The top staff of each system is a single treble clef, while the bottom two are a grand staff (treble and bass clefs). The notation includes complex rhythmic patterns, primarily sixteenth notes, and various chordal structures. Pedal markings ('Ped.') and asterisks are used to indicate specific performance techniques. The key signature is two sharps, and the time signature is 2/4.

The image displays a page of musical notation, numbered 18 in the top left corner. The page contains five systems of musical staves, each consisting of three staves (treble, alto, and bass clefs). The notation is written in a key signature of two sharps (F# and C#) and a 2/4 time signature. The music features a complex, flowing melody in the treble staff, with the alto and bass staves providing harmonic support. The notation includes various musical symbols such as notes, rests, and dynamic markings like "Ped." (Pedal) and "Cresc." (Crescendo). The page is divided into five systems, each containing three staves. The notation is written in a clear, legible style, with a focus on the melodic line in the treble staff. The page is numbered 18 in the top left corner, and the page number 70:8 is visible at the bottom center.

First system of music, measures 1-8. The score is in treble and bass clefs with a key signature of two sharps (F# and C#). The first four measures feature a continuous eighth-note accompaniment in the bass and a melody in the treble. Dynamic markings include *cresc.* (measures 1-2), *fr* (measure 3), and *P* (measure 4). The last four measures show a melodic line in the treble with a *dim.* (diminuendo) marking in measure 7. Pedal points are indicated by *Ped.* and asterisks at the end of measures 4 and 8.

Ossia.

Second system of music, measures 9-16, labeled "Ossia.". It consists of two systems of staves. The first system (measures 9-12) has a treble staff with a continuous eighth-note melody and a bass staff with a simple accompaniment. The second system (measures 13-16) has a treble staff with a continuous eighth-note melody and a bass staff with a more complex accompaniment featuring sixteenth-note patterns. Pedal points are indicated by *Ped.* and asterisks at the end of measures 12 and 16.

Third system of music, measures 17-24. It consists of two systems of staves. The first system (measures 17-20) has a treble staff with a continuous eighth-note melody and a bass staff with a simple accompaniment. The second system (measures 21-24) has a treble staff with a continuous eighth-note melody and a bass staff with a more complex accompaniment featuring sixteenth-note patterns. Pedal points are indicated by *Ped.* and asterisks at the end of measures 20 and 24.

Fourth system of music, measures 25-32. It consists of two systems of staves. The first system (measures 25-28) has a treble staff with a continuous eighth-note melody and a bass staff with a simple accompaniment. The second system (measures 29-32) has a treble staff with a continuous eighth-note melody and a bass staff with a more complex accompaniment featuring sixteenth-note patterns. Pedal points are indicated by *Ped.* and asterisks at the end of measures 28 and 32.

Ped. * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* *

* *Ped.* *

pp *p* *p*

Ped. *

70-8

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Violets Blue—Reverie.....	J. Kunkel.
Visitation Convent Bells.....	J. Kunkel.
Zeta Phi March.....	Hickock.

SONGS.

Allie May—(Ballad).....	Holmes.
Chiligowalibidori—Combe.....	Allen.
Eva Ray—Ballad.....	Eyre.
Fanny Powers—Song and Dance.....	Fox.
Five O'clock in the Morning—G.....	Claribel.
Home, Sweet Home—G.....	Bishop.
How Can I Leave Thee—G.....	Cramer.
I Heard the Wee Bird Singing—G.....	Linley.
Last Rose of Summer—G, F, I.....	Moore.
Put your Trust in One above—Sacred.....	Romaga.
The Guard on the Rhine—G.....	Wilhelmi.
The Lass O'Boontree—G.....	Estabrook.
When the Corn is Waving, Annie Dear.....	Blamphin.
When the Swallows Homeward Fly—G.....	Abb.
Within a Mile of Edinboro Town—G.....	Scotch.

These pieces cost in regular sheet music form from 35 to 75 cents each.

The letters G, F, I, indicate that the song has, in addition to the English, German, French and Italian words.

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ZETA PHI MARCH.

J. L. Huxon.

The image displays a page of musical notation for a piano piece, consisting of six systems of staves. Each system typically includes a treble clef staff and a bass clef staff. The notation is written in a key signature of one flat (B-flat) and a 3/4 time signature. The piece is divided into sections labeled 'Viv.', 'Trio.', and 'Dolce.'.

- System 1 (Viv.):** Features a complex, rhythmic melody in the treble staff and a supporting bass line. The tempo is marked 'Viv.'.
- System 2 (Viv.):** Continues the 'Viv.' section with similar rhythmic patterns.
- System 3 (Dolce):** The tempo changes to 'Dolce' (softly). The melody becomes more melodic and slower.
- System 4 (Dolce):** Continues the 'Dolce' section.
- System 5 (Trio):** The tempo changes to 'Trio.' (trio). The music returns to a more rhythmic, dance-like feel.
- System 6 (Trio):** Continues the 'Trio.' section.

Throughout the piece, there are numerous 'Ped.' (pedal) markings indicating when to use the sustain pedal. The notation includes various musical notes, rests, and dynamic markings like 'F' (forte).

Bill's son, to Act of Congress, in the year 1816, by Kessell Bros., in the Office of Legislation of Congress, at Washington, D. C.

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Up and Down on the Ebony—Burlesque for the Black Keys entirely.....	Steinway grand.
Violets Blue—Reverie.....	J. Kunkel.
Visitation Convent Bells.....	J. Kunkel.
Zeta Phi March.....	Hickock.

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How Can I Leave Thee—G.....	Cramer.
I Heard the Wee Bird Singing—G.....	Linley.
Last Rose of Summer—G, F, I.....	Moore.
Put your Trust in One above—Sacred.....	A. Romaga.
The Guard on the Rhine—G.....	Wilhelmi.
The Lass O'Boontree—G.....	Estabrook.
When the Corn is Waving, Annie Dear.....	Blamphin.
When the Swallows Homeward Fly—G.....	Abb.
Within a Mile of Edinboro Town—G.....	Scott.

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KUNKEL BROTHERS,

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